

Back Bay Story 96



22 Avondale Road
Wealdstone
Middlesex HA3 7RE

STAFF ('Our Team')

EDITOR

Michael Grant

CONTRIBUTING EDITORS

Andrew G Doe (AGD)

Chris White

INFORMATION OFFICER

Trevor Childs

86 Woodside Road

Tonbridge

Kent TN9 2PB

TYPIST

Pippa White

COVER ART

Nick Guy

SUBSCRIPTION RATES

(per six issues)

United Kingdom £10.00

EEC and Europe £12.00

United States £15.00

Japan & Australia £16.00

All IMOs, Postal Orders, and cheques to be made payable to BEACH BOYS STOMP and sent to STOMP address please.

OVERSEAS RENEWALS

We will accept foreign bank notes but please ensure sufficient to cover postage, but preferably International Money Order.

No material may be reproduced in whole or in part without written permission.

© Beach Boys Stomp 1993

Editorial

The printing of the 1993 Beach Boys UK and European tour in STOMP 95, prompted a deluge of mail and phone calls asking just where are the venues, as calls to Wembley, G-Mex etc. were met with replies of "We don't know anything about it". As you now know all the dates and venues have been advertised in the daily press and some of the actual dates we gave turned out to be wrong. Check the advert in this issue for correct dates and venues. At least we made you aware early that they are coming over. I'm sure most of you will have your tickets by now anyway. Whilst there probably won't be too many surprises at the live shows (just think if they opened with "Fun, Fun, Fun" most fans would think it was the end of the show already).

The forthcoming Box Set looks to be full of ear-delighting surprises with a whole CD (No.5) full of versions and alternate takes almost all of which we have never heard before. The compilers have put this fifth CD together very much with us hardcore fans in mind; I for one can't wait to hear it. CD 5 alone would have made the whole set worthwhile but spread throughout the other four CDs are over 30 previously unreleased tracks, versions, promos and Station IDs. Some of the highlights look to be the 1962 studio version of "Their Hearts Were Full Of Spring", "The Things We Did Last Summer", Beach Boys Party Out-take "Ruby, Baby", about 30 minutes of SMILE material, the early Seventies material including a surprise newly found Dennis Wilson song, "Fourth Of July" sung by Carl. What a great idea to do a collage of the music from MOUNT VERNON AND FAIRWAY plus two of Brian's best 1970s songs, "It's Over Now" and "Still I Dream Of It". So let's not moan about what's not on it but rejoice in what is on it. Five CDs of some of the best music, songs and vocals ever recorded, David Leaf's contribution to the set is immense, his involvement is the major factor as to why there are so many unreleased tracks on it. The proposed release date is 29th June (UK release may be just after that). Please send in your thoughts and opinions when you get the Box Set.

MIKE GRANT

BACK ISSUES AVAILABLE: 63, 64, 66 - 69, 72 - 74, 76, 77, 79 - 84, 86 - 95. £2.00 per copy, Overseas - add 50p per copy.

Sincere apologies for the lateness of this issue, I hope you find the David Leaf interview justified the delay. As it's so late we can wish Brian a happy 51st birthday for 20th June, also Bruce the same age on the 27th June.

Barry Clayman Concerts and Kennedy Street Enterprises present

The Beach Boys

Friday 25th June
Tickets: £18.50 & £16.50
Credit Card Hotlines: 0742 565656, 0532 442999, 0602 483456

Sheffield Arena
Tickets available from Sheffield Arena Box Office
(no booking fees for personal callers paying by cheque or cash at the venue box office)

Saturday 26th June
Tickets: £18.50 & £16.50
Credit Card Hotlines: 061 832 9000 & 061 839 0858

Manchester G-Mex Box Office
(no booking fees for personal callers paying by cheque or cash at the venue box office)

Sunday 27th June
Tickets: £18.50 & £16.50
Credit Card Hotline: 021 780 4133

Birmingham NEC Box Office
(no booking fees for personal callers paying by cash, cheque or credit card at the venue box office)

Tuesday 29th June
Tickets: £18.50 & £16.50
Credit Card Hotline: 081 900 1234

Wembley Arena
(no booking fees for personal callers paying by cheque, cash or credit card at the venue box office)
Virgin Megastore - opp Tottenham Ct Rd Tube

Or from the following agents: Birmingham Odeon and Ticket Shop, Coventry Poster Place & Usual Agents

Or from the following agents: Ticket Master 071 344 4444, Premier 071 836 4114, Stargreen 071 734 8932, LTB 071 438 3371, First Call 071 240 7200, Albionmarie 071 580 3141 & Usual Agents

Agency & Credit Card bookings subject to booking fee
Info Line: 0336 404933 (Calls cost 35p per minute cheap rate, 45p per minute all other times)

Steve Douglas, 55, of heart failure, April 19 in Los Angeles. Douglas, who died during a recording session with Ry Cooder, had a career as a saxophonist that began with high school friend Phil Spector and included early stints with Ritchie Valens and Duane Eddy & the Rebels, with whom he played a solo on their classic "Peter Gunn." As a session musician, he played on numerous hits including "Da Doo Ron Ron" and "Be My Baby," and worked with Spector as a member of "Phil's Regulars" (with Sonny Bono, Glen Campbell, and Leon Russell). Douglas has toured and/or recorded with a long list of venerable performers, including Dion, Frank Sinatra, the Beach Boys, Bob Dylan, B.B. King, Barbra Streisand, Stevie Wonder, Eric Clapton, Jefferson Starship, and John Fogerty. Douglas' film credits include Elvis Presley's "Girls, Girls, Girls" and the soundtrack to "One Flew Over The Cuckoo's Nest" and "Fast Times At Ridgemont High." He is survived by his wife, Jeanette, daughter, Pamela, his mother, and a sister.



Part of Max Bell's article from the Evening Standard. We did not include the complete article because David Leaf and Andy Paley were grossly mis-quoted.

weight spiralling to 23 stone. He has cut out nearly all of Landy's medication.

And Andy Paley insists: "Now Landy's out of the picture, Brian is writing good stuff. He's happy. Landy and his people put bleepers on everybody connected with Brian. They were like guard dogs."

Subconsciously, Wilson still composes with the Beach Boys' five-part harmonies in mind. He helped compile the Capitol Box but can't understand the interest in the old songs. "They bring back bad

memories. That's why I refused permission for Let Him Run Wild to be on it. The Smile stuff is okay. It shows how crazy we used to be."

He doesn't trust his old band. "The songs I'm writing are like little fishes," he says, making biting motions with his fingers. "If I let the Beach Boys back in the studio they're going to snap up my songs like sharks."

Don't go near the water.



Billy Ray Cyrus' "Some Gave All" was named recording of the year in the 1992 NARM Best Seller Awards. Here, Beach Boys Mike Love, left, and Bruce Johnston, right, present the award to David Fitch, PGD VP of sales and national accounts, second from left, and Mercury Nashville president Luke Lewis.

Meanwhile, Brian Wilson hatches new plans that don't involve the safety of his Beverly Hills mansion. He is working with Van Dyke Parks again, his collaborator on Surf's Up, Heroes & Villains and Cabin-essence. He has a new girlfriend, Melinda, with whom he jogs six miles daily. He is off the junk food that sent his

THE BOYS ON THE BOX

When rumours of a Beach Boys CD box set began making the rounds towards the end of last year, the most frequently voiced opinion - on this side of the Atlantic, at any rate - was a hope that David Leaf would have at least a finger - and preferably both hands - in the pie. Thankfully, this has come to pass and in the following interview, conducted with David in his LA residence, he gives us not only a rare insight into the mechanics of compiling such a project, but also hints at further potential releases of equally exciting dimensions.

The majority of long-term STOMP subscribers will already be more than familiar with David's name and reputation, but for the more recent arrivals, a swift run-through of his past achievements should serve to underline the essential nature of his contribution to the BB Box. In 1976 he began publishing PET SOUNDS, an excellent (and sadly short-lived) BB fanzine and two years later penned what is still the definitive Brian Wilson biography, "The Beach Boys & The California Myth" (re-issued in an updated form in 1985 as "The Beach Boys", and an essential read by anyone who claims to be a BB/BW fan). In 1988 he wrote the text of the superb press kit accompanying the release of the BRIAN WILSON album, whilst his booklet notes for the Capitol 2-fer CD re-issue programme have won wide spread acclaim in the music industry and media as the benchmark of how these things should be done.

-ooo-

AD Let's start at the beginning: when did the box become a serious possibility as opposed to a nice thought?

DL Capitol Records called me late fall last year. By then they'd already put the ball in motion with Mark Linnett and Andy Paley (veterans of both the Capitol 2-fer programme and Brian's solo album - AGD) in terms of researching the archive material, and they called me as someone to get involved with writing the liner notes, and to help co-ordinate, co-produce, whatever. They also wanted to know, what did the fans want, and that's probably where I was of most value.

Obviously, the first Beach Boys box set would have to include all the hits. But as with Bob Dylan's box sets, the hope is that after this box, Capitol will release a box of all unreleased/alternate/rare material for us fanatics. However, that's the "pie in the sky" future which is possible if this box is very successful. It's obvious (to me at least) that there is a smaller market for the kind of stuff on CD #5. So keep your fingers crossed. As for now, this first go-round with the Beach Boys will accommodate three types of fans.

The box is a more complete version of some of the compilations of the past like ENDLESS SUMMER or MADE IN USA in that it would have the hits, the obvious choice of classics that everybody knows and loves... Then there are the slightly less casual fans, who have a few hits compilations, maybe PET SOUNDS, maybe PARTY, whatever their tastes are: they're a little bit more clued up, have a bit more of the material - these people also have to be served. Now you have two sides to the triangle, and in a sense these people are very easily taken care of because it doesn't take genius to pick the hits nor a great deal of insight to select the best album tracks. We'd quibble over which are the 'best' album tracks, but there's a general consensus - we'd agree nine times out of ten. The real challenge was how to put

all that stuff on the box and be fair to people like you and I, who own the catalogue on CD already.

My answer was to propose a 5-CD set, but after some internal discussion at Capitol it was considered that the retail price for a 5-CD set rendered that idea unworkable, so it was trimmed down to four.

Now once you programme the obvious selections, you don't leave that much room for unreleased material... but two things happened. One was very positive, in that very early on I said I didn't see the sense in doing the box if a significant amount of SMILE material couldn't be included and also a significant amount of other unreleased material. Capitol agreed - right from the start they wanted to ensure that the box would also be attractive to people like you and me. We spent the bulk of my time on this project trying to figure out just how to do that, given the 4-CD restriction.

We made a concerted effort not to duplicate the 2-fer bonus tracks, and in the event we've only used the 'cantina' version of "Heroes & Villains" in the SMILE section and the very first "Good Vibrations" session - which are historically important - and a version of "Can't Wait Too Long" that's somewhat of an alternate anyway.

So, in the case of out-takes, we've tried to use a different version... and when I talk about unreleased material, I don't mean alternate versions. For example, "Surfin' Safari" and "409", I don't regard as alternates even though they don't fade at the end as the originals did.

What we're making a big deal out of is material that's not only never been released before but things that nobody even knew existed until this box came along, and I feel that there are things on the box that will surprise even the keenest collector.

The other thing that we've been able to do is improve upon the SMILE tracks that have been bootlegged over the last few years; with a few exceptions, when Mark and Andy were researching the tapes, they found sections that hadn't been bootlegged, so we've been able to include a "Heroes & Villains" section that's new, likewise "Vega-tables", "Do You Like Worms?" and so on... so while there are, say, a couple of thousand of us who collect this stuff and are familiar with it, even for us there'll be delights.

In a sense we've been hamstrung by those bootlegs, because the material on them is clearly a natural choice for the box. We couldn't not include it just because it's on a boot, but at the same time I wanted to be sure that the people who already have all this stuff got something different - and of course, they'll be in digitally mastered sound, not several generations down the line.

So basically we spent the weeks before the end of 1992 trying to form some kind of consensus as to what should be on the box, based on the existing unreleased tapes and the released material that had to be on there.

AD How much influence did the lists submitted by fans have on the final track listing?

I'd say they had some influence, but to be honest, a problem - and this may have been a mis-communication on my part - was that the box is a career retrospective, but a lot of people just did Capitol years lists, which weren't exactly irrelevant, but became unhelpful because they didn't have to make a hard choice, which you do when you have to cover over two dozen albums plus SMILE material and lots of other unreleased stuff. It becomes a very complex and difficult situation and - I'll say this in STOMP for the record - what I'm encouraging people like you and me, and everyone else to focus on is the unreleased material we've managed to get on the box, and not the released stuff that didn't make it.

I think there are clearly songs that you and I would have preferred to what's on there, and everybody will have their own list - you could do a feature in STOMP: "My Ten That Didn't Make The Box". I'll have my own list also. It's kind of frustrating for me when people say, "How come (fill in the blank) isn't included in the box?" It's because we already have these things. We didn't leave off anything that was unreleased and important... what we left off were the well-CD'd album favourites - "Girls On The Beach" is one that stands out - and I can give you explanations as to why we made the choices we did.

Getting back to the question, the lists helped in the sense that when it came to the non-hits, the album tracks, when Andy, Mark and I couldn't agree, I could say, "Well, we have 62 lists and the song that most people preferred after the hits was..." The only such 'nomination' that didn't make the box was "Let Him Run Wild", because Brian didn't want it included... but if you don't have that on a CD or tape somewhere, you're not trying very hard!

Speaking personally, I was more than a little surprised at the omission of "Sherry, She Needs Me".

There's an excellent reason for that - we can't find a 1965 contemporary vocal, so we have this wonderful track with a 1976 vocal. In terms of track selection, we didn't simply try to fill the gaps in people's collections - that's the job of a rarities package - but to include stuff that was important to the story, and an incomplete "Sherry", however wonderful it may be to us, isn't a Beach Boys track.

I would have loved to have found a BB version of "Guess I'm Dumb", but it didn't turn up. Same with "Surf City".

Some of people have asked why the "Gonna Hustle You" demo isn't on the set - it's not a BB song. That belongs on a Brian Wilson productions CD or box, which may happen next year, or the year after... there's no telling what may come next.

"Sherry" didn't really stand up as an important record without a 1965 lead, and the '76 vocal begs the question as to where to place it; 1965 or 1976, and you really wouldn't satisfy anyone except the few who know about these things.

There's a lot of stuff I really wish we could have found room for... but this is basically a 4-CD set.

The absence of "Fire" from the SMILE sequence has already aroused a lot of comment.

DL We respected what Brian once said in an interview a long time ago, to the effect that "Fire" was a vibration that didn't warrant releasing, and if he felt it wasn't a positive vibe, then we didn't feel the need to include it, especially as it's available on the AMERICAN BAND video, so the people who want it, have it.

In terms of artistic whole, certainly its a legendary piece of music and probably should have been included... we've got, for the lack of a better term, a 'bells & whistles' version listed on the tape box as "Heroes & Villains intro", which runs a similar scale and chords to "Fire".

"Fire" will probably make it onto the SMILE box when and if that happens.

We chose SMILE material for two reasons; one, we selected the stuff that would be most listenable on a repetitive basis; one problem I've always had with boxed sets is that they just don't flow well, and we've had plenty of arguments as to how the SMILE section should be sequenced - I didn't win, particularly...

AD No matter - it's a CD. We can do our own sequence.

DL That's right, and again, I'll emphasise that we're getting this stuff out. I should probably take the blame for "Fire" being excluded: I didn't even discuss the possibility of using it with Brian.

Andy and I went over to him specifically to sit down and go through the track listing with him song by song, because I didn't want the artist not having the power of veto. It's his music, his to determine what he wants to do; people sometimes have a hard time relating to that.

Knowing we were going to do that, I felt that he might look at "Fire" on the track listing and maybe say, "I don't really want any of this SMILE stuff on here." As it was, he looked at it, said "OK, this is fine", and in the booklet, in his introductory letter, talks about why he decided to allow the inclusion of SMILE material.

The same with the Beach Boys themselves - we didn't know how they'd react to the inclusion of SMILE material, and we really didn't want to start a fight. We figured that "Fire" might be - pardon the pun - something of a flashpoint, one of those selections that really calls attention to itself. We're not trying to do that on the box, we're trying to paint an artistic portrait, and we felt that there was enough of SMILE to give people a valid sense of what was going on.

AD Speaking of the Beach Boys and flashpoints, when were the band first aware of the project and, to be blunt, did they throw up any roadblocks?

DL Certainly no major problems to speak of yet: they've had approval every step of the way.

To my knowledge, they became aware some time in December, but each time a track listing was prepared or revised, it's been my understanding that Capitol presented it to them for approval.

I wasn't involved in that process - what I got was feedback and the only feedback I can share with you is the only feedback I got, which was Carl's concern that the released songs of Dennis be better represented, hence the inclusion of "Little Bird" and "Baby Blue".

Mike has yet to make a comment, that I'm aware of. Alan, as you know, requested that "Loop Do Loop" not be included because he felt that it was unfinished.

You've not mentioned Bruce at all. On past utterance, I would have thought he'd be heavily involved.

I've had one conversation with Bruce, more of a friendly chit-chat than anything specific. As I've said, there wasn't really a lot of direct feedback... of course, I can't know what they said amongst themselves.

Given past history - the MIU CD with three 'wrong' tracks - do you think they gave much attention to the lists? They were supposed to have auditioned and OK'd the MIU tapes, and the evidence is pretty strong that they did no such thing. Could the same apply here?

Well, none of us have any control over what they do, so all Capitol could do was to inform them of the changes, whatever, and ask, "OK guys, what do you think?" and based on their response, proceed... so no-one except the band themselves really knows how much - or how little - time they spent on it. My request for interviews was ignored.

I'm remembering that several times in the past - notably the AMERICAN BAND video - the band have apparently been very involved in a project then, when it's finally appeared, turned round and said, "This isn't what we wanted, we weren't properly consulted."

They were certainly consulted. Whether or not they'll be happy with the box when it comes out or not, I can't say. My feeling is that, particularly from Mike's point of view, he's more concerned with the SUMMER IN PARADISE album than the box. When he did the "Goldmine" interview, he said he'd never seen the 2-fers, nor did he mention the box at all, so maybe retrospectives aren't something he's publically concerned with.

I don't know what their reactions are going to be. Coming from someone who's well known as a Brian Wilson advocate, I feel as though I've bent over relatively backwards to ensure that this box didn't overly favour him in terms of track selection. A number of things we left off because we decided they belonged on a Brian Wilson package, not a Beach Boys box.

"Kokomo" closing the chronological portion of the box has come in for some comment - why nothing from STILL CRUISIN' or SUMMER IN PARADISE?

First of all, CD #5 ends with "Surfer Girl". Second, "Kokomo" is on STILL CRUISIN', if not actually from it, and as for SUMMER IN PARADISE, I don't believe Capitol have the rights to it... but even if they did, it would be kinda silly to include things from your new album on a retrospective.

AD Why not as a teaser? It might persuade more people to buy SUMMER IN PARADISE than already have.

DL Well... what's the purpose of a boxed set? My view is that this box would be an artistic portrait of thirty years of the Beach Boys best, and you'd be hard pressed to find anything on SUMMER IN PARADISE that measures up.

Clearly the last fifteen years get short shrift on the box because one of the things we tried to do was portray the Beach Boys as an artistic band, not exclusively a commercial one, and I believe that SUMMER IN PARADISE is a commercial exercise, good, bad or indifferent, just as STILL CRUISIN' was, and in terms of relating the Beach Boys story, I don't think they're important records.

AD Why no solo material?

DL Again, it was just a matter of space; on the original 5-CD concept, the idea was considered, but once we lost a CD, there just wasn't room... and also, this is a Beach Boys retrospective and the solo albums are not a vital part of the Beach Boys career. In any case, by the early seventies, many album tracks were essentially solo efforts - "Trader" or "Disney Girls", for example.

AD Somebody's bound to ask, so it might as well be me why the concert promo's and station ID's at the expense of another song?

DL Just because they're fun; you're talking about 5 or 10 second radio jingles here. Essentially they were space fillers - we have 75-minute CD here, what do we have that's less than a minute long?

Can I say here that one of the real problems we had with the latter day material was that some of those songs are four, five minutes long. Do we put this on here, or two shorter things? I'd say that's why, to give an instance, "Cool, Cool Water" isn't on the box: we have it in two earlier versions, I feel the SUNFLOWER version should have been on the box, but we would have had to leave too many things off to accommodate it, and I'd like someone to tell me just what we should have left off.

AD Well, speaking for myself, why include a surf instrumental as an unreleased track? I know this is going to cause trouble in some quarters, but why include a surf instrumental at all? The Beach Boys were never a true surf band, and certainly not an instrumental group.

DL Basically, you're right but it was it's an important part of their early years: instrumentals were a part of all their early albums, right? But we didn't include any of them, so here's one that was recorded, never used, something that people can hear that's an added insight into what was going on in the studio, and also something that you don't have. I think it shows what they came out of, and it's certainly programmed early enough in the disc.

AD With the unavoidable exception of "Surfin'", was there a policy not to duplicate any of the LOST & FOUND CD, or did it just work out that way?

That was specifically done. I really felt that the box should begin with that early version of "Surfer Girl", but it would've been unfair to everybody who'd just bought LOST & FOUND, so let's start it off with something they don't have, let's get this off to a running start... and I think we did that with the "Surfin' USA" demo.

The "Fairytale" music - will that be presented 'unprocessed', so to speak?

Yes, it is. I've always loved the "Fairytale" music, and always been frustrated at not being able to hear it properly, so I'll take the credit, or the blame, for that, depending on your point of view. It's an exciting collage that shows, contrary to what everyone believes, Brian wasn't doing nothing back then.

How did the format of the fifth CD evolve?

Basically, after we were told it had to be four discs, we were pressing Capitol to give the fans something beyond whatever unreleased material we'd managed to include.

We first discussed an interviews CD, but the reality of that idea is, an interview isn't something that stands repeated playing, so the discussions began to focus on giving people an insight into the creative process.

If this was to be an artistic portrait, then one of the things we wanted to do was to show just how the artistry actually took place - a peep inside the studio, if you will, a glimpse into Brian's room.

It came about in a twofold manner. One was my concern that, if you place an alternate version of a song immediately after the regular version, you make the box unlistenable - most people just don't want to hear the same song twice in a row - so we created this fifth CD with the idea of giving the listener a taste of all the different facets of the creative process, and this is where the lists had their greatest influence, because some people had special requests we were able to fulfil here, on the fifth CD, that would have been difficult to place in the fabric of the box.

There were a lot of people who wanted to hear more sessions, and, say, PET SOUNDS sessions in the middle of the PET SOUNDS section would have been very difficult for some people to listen to time and again, so this fifth CD, with Capitol's permission, became a repository for the alternate versions, i.e. sessions, tracks, vocals, demos, live stuff. Financially, because of mechanical royalties, they had to be songs that were already on the box. I would say that my biggest contribution, and also my biggest disappointment, are the vocals only tracks. I could sit and listen to just the vocals forever, but finally we settled on a format where the listener can decide to listen to just the track or just the vocals, depending on how you arrange your speaker balance control.

Not to mention cramming more than 75-76 minutes worth of music onto one CD.

Exactly, and that's another thing about this box - every CD is over 75 minutes long, so you're getting over six hours worth.

AD What's the promotion going to be like? Are Capitol really going to get behind it, or are they just going to put it out and let us try to find it?

DL That's a very good question: my understanding is that there's going to be a tremendous promotional push behind it. The US release date is currently June 29th - as for the UK, I really don't know.

There's talk of a lot of ideas, promotionally, and I know that everyone at Capitol is extremely excited about it.

AD What are they hoping for in sales terms - realistically?

DL I don't know what the bottom line number is.

AD Well, I'd guess at maybe 20,000 fans worldwide who'll buy the box as a matter of course, not to mention the people who'll only buy boxed sets, and the radio stations...

DL I'd hope to exceed that number; these kind of things by the Beach Boys always seem to do well.

AD Having in essence a captive market who'll buy almost anything by the band, with regard to the tentative subsequent projects - the SMILE box, the PET SOUNDS box, Brian's productions...

DL Tentative is far too strong a word - it's all fantasy right now, nothing else is even close to realisation at this point. We've barely finished the box, so to get people's hopes up for another package in, say, six months, would be unfair.

On the other hand, I've had several conversations with people at Capitol about various possibilities, and they're extremely anxious to support them, given that there's a market. I don't think anyone in this industry takes for granted that there's enough of a hardcore to make any project economically viable. The Capitol that's doing the box isn't the Capitol that did ENDLESS SUMMER, CLOSE UP and all those rip off re-releases with two tracks missing. They've a different mindset, and with the 2-fers they've established a level of quality they want to maintain, or exceed.

The packages I've spoken to them specifically about - and it's all 'wait-and-see' depending on how well this box does - are a PET SOUNDS box, a SMILE sessions box, a Brian Wilson productions box and a Beach Boys rarities set, maybe two CDs to fill in the gaps of non-album tracks, not to mention the unreleased stuff still in the vaults that you and I would like to have in our collection, but isn't exactly mass-market.

It's a matter of steps: the 2-fers were step one, this box is step two and, that accomplished, then Capitol will be in a position to afford to be experimental.

Can I say something that may come as a surprise to you? Personally I think boxed sets in general stink, and the whole idea of re-issuing catalogue on CD isn't one that I'm in love with. Having spent all those years buying the vinyl, the idea of replacing all my collection on CD doesn't thrill me at all.

AD Last question, concerning the hypothetical PET SOUNDS box: as you're probably aware, I've been agitating for a PET SOUNDS stereo remix for several years. Would that be a feature of a PET SOUNDS box, and how would you handle the critics who'll say, "It's wrong to have it in stereo, Brian didn't mix it that way."?

DL I'm not so blind - or deaf - that I can't listen to stereo versions of certain songs... but I can also hear, say, a stereo version of "Don't Worry, Baby" and cringe, because it's bad stereo.

In terms of PET SOUNDS, I would most definitely advocate that, if there is to be a box, one of the things on it be a stereo mix. I'd assume that anybody buying a PET SOUNDS box would already have the mono CD, so we would want to use time for as much unreleased studio material as possible.

May I say one final thing? Please don't pin any errors in the booklet on me: once it's out of my hands, the typos and gremlins seem to have a habit of creeping in.

-o0o-

(Interview conducted, edited and produced by Andrew G Doe for BEACH BOYS STOMP. Copyright 1993 Middlefield Media. Use by permission, all rights reserved.)

FURTHER DETAILS CONCERNING THE 15TH CONVENTION

TICKETS: Details as in the display advert. Tickets are £5 each for applications postmarked on or before 15th August. After this date they will be £10 each - tickets will not be for sale at the door. Total number available is 350 and we regret there are no refunds for unwanted tickets.

BADGES: There will be commemorative badges given out to the first two hundred through the door.

ENTRY: The doors open at the customary 11.00 pm but table holders will be allowed in at 10.00 am. As previously there is a bar, and sandwiches will be available during the day.

TABLES: There are twelve tables available. Applications will only be accepted from subscribers who have maintained a consistent subscription for a minimum of 18 issues. Thereafter it is at the organisers discretion should table be available. Tables are £17.50 each to previous stallholders, £22.50 to first time applicants, but £35.00 to all after 15th August. Please enclose an S.S.A.E. with all correspondence, anyone connected with a table must have a normal ticket.

RAFFLE: At the time of writing (9th May) we have over 10% of the prizes.

AUCTION: Again, hopefully, one or two different items here, (but it's not always that easy!)

ENTERTAINMENT: We are delighted to announce that for our fifteenth Convention, our very own Graham Hicks and his group "Coconut Grove" have agreed to perform in front of the elite audience. Graham has attended all but one Convention and we are delighted that following much consideration, he and his group are coming.

VIDEOS: This year we may decide to leave this item out due to the live group section/s. This is yet to be decided.

LOCATION: The full address is: Visitation Parish Centre, adjoining 358 Greenford Road, Greenford, Middlesex. Public transport is very good with number 92 bus running from Greenford Station to the Centre.

PHOTOGRAPHY: For any form of commercial publication for, or in any magazine, book or equivalent, is forbidden. permission can only be obtained in writing from STOMP magazine.

NOTE: The organisers reserve the right to make any adjustments or alterations concerning the proceedings they deem necessary.

ROY GUDGE & MIKE GRANT

Another Visit To The Capitol Tower Integrity & Vision First With The Beach Boys Box Set

I suppose that alternate titles for this article could have been An Ear-Witness Account In Edit Room #1 or Disc #5: In The Back Of My Mind or Educating The Casual Fan With Art & Commerce. In other words, the serious archives archaeologist can delight in the unreleased material while folks only familiar with the hits can learn something. And when I say unreleased, I mean never before heard from the deepest depths of the well-known vaults (except by the band or B.B. engineers Chuck Britz or Stephen Desper at the time of the sessions). The rarities within can't be found on some collector's tape bought on the street corner. This music is from the source, developed, preserved & mixed by the best in the biz and liner notes by someone who really cares. Expect to be thrilled this summer.

Did you buy the two-fers? I did...I bought every single one of 'em, and was amazed that someone else cared about this art as much as the rest of us.

Capitol set the standard for the industry with their re-issues, and it's a darn good thing, too. We collectors were tired of simple, one page liner notes, flimsy biographies, no session details and the same photos on all the budget LPs. Consider the fact that every time you had put down cash for the two-fers at retail, you were effectively voting for a better treatment of the band's catalog. And for that matter, you were improving the attitude in the industry toward re-issues in general. Catalog departments at other labels spawned imitations galore, and this was (and still is) the highest form of flattery. Go, Capitol. Don't bother looking over your shoulder; no one else is even close.

The liner notes in the two-fers were excellent, almost worthy of Raymond Chandler. Hidden secrets and surprise endings involved us at every turn of the page. These booklets had comments from Brian Wilson himself; usually a record label steers clear of the artist on retrospectives, fearful of artist meddling. Every release from the Capitol Collectors Series attempted to involve the artist in a personal way, which made for a complete presentation and great reading.

Back to the box. What do most of us spend at record conventions for a single CD of "rare" material? \$25? \$30-\$50? And what are the odds of reading something knowledgeable & informative in those liner notes? And how many tracks are really "new" to your ears, and in immaculate fidelity? Most of us could probably spend \$100 easily on the box set, and never regret it. But that wouldn't encourage

sales among the casual enthusiasts; suffice it to say that Capitol will price it to sell. It has to be affordable to everybody. My words for the unreleased rarities & inspired text within: Priceless. Spirited. Inspired. I'm skeptical when it comes to most pop music, but great art has no monetary value. And by participating in the "Pendeltones" celebration of their legacy, you are ensuring similar projects from the same team in the future.

Compilation producer and Brian Wilson biographer David Leaf phoned me to see if I was interested in monitoring some mixes for the box at the Capitol tower. This involved deciphering between single and LP mixes for some of the mid-70s material.

So I'm waiting in the lobby at the Capitol tower on a typical Southern California morning; palm trees, sunshine and mucho smog. I am greeted by box set producer and engineer Mark Linett. He's holding what appears to be a large Coleman ice cooler; this durable container actually carries goodies of a different kind (for one heck of a picnic): the digital mixes for the session we are about to attend.

Edit room #1, as you might assume, is next to edit room # 2, where Ron Furmanek, Steve Kolanjian & Kevin Reeves completed the mixes for The Fantastic Baggy's Tell "Em I'm Surfin' CD for EMI. As I look out the window across the parking lot, I can see the great 60's sign for radio station KFWB, complete with green neon old fashioned microphones surrounding the logo.

As we file in to edit room #1, engineer Larry Walsh is seated in front of the Sonic Solutions mastering system. Andy Paley is not present for this session. David Leaf is still en route to the studio, so Mark asks me if I'd like to hear some mixes...(let's see; hear amazing rarities before their official release [and before lunch], or go buy those keen matching argyle socks I've had my heart set on...) Okay, twist my arm...roll 'em. Or should I say, laser 'em.

* This stuff lives up to the hype. Heck, beyond the hype. "Punchline" is a wacky surf instrumental a la "Surf Jam" but with hysterical laughter throughout the track (a predecessor to Brian's Humor Album?), and an obligatory wailing guitar from a young Carl Wilson. Radio spots & jingles have always been personal favorites of mine, and I wasn't disappointed. The radio station IDs that I hear are almost ballads, which is in sharp contrast to the lively station IDs of the day. However, they remain poignant and wistful (even for station IDs!). There is a distinct Four Freshmen influence here, and we're not complaining. The word that is so often associated with this material keeps entering my mind: Genius.

I should also point out that on the wall at edit #1 is a recent photograph of Brian Wilson, Mark Linett, Larry Walsh & Tim Devine (Capitol A & R) during the mixing sessions for the Pet Sounds CD. In the photo, everybody looks proud of the work at hand and happy to be involved in a great project. Just four hep cats, hangin' in the studio, doing what they were meant to do: deliver the goods.

At the time of my visit, I was under the impression that the box might be postponed (until summer '94!) or worse, that the mighty disc #5 "Sessions" (unreleased material) could end up on the proverbial cutting room floor. Not so. When David arrives at the studio, he announces that the credits have been turned in (on disc) and that Wayne Watkins (executive producer of the Capitol Collectors Series) says that the box has to happen this summer. I take this to mean that Capitol has made the appropriate budget allotments for the project, and is prepared to get it out on schedule. Justice for art. Happiness for enthusiasts worldwide. Great sounds. Great reading. I leave Capitol with a smile on my face.

Which brings up a great subject. The music that I was lucky enough to hear did not include anything from the legendary Smile sessions, but rest assured some choice tracks from that LP will appear on the box. We can only speculate about this material from the information given by ICE magazine and Rolling Stone, but it is safe to say that the producers will give us Smile material that A): hasn't been available before anywhere or B): hasn't been heard in this fidelity [a well deserved nod to Mark Linett & Larry Walsh here] or C): made sense for the chronological order of this collection.

During a break in the sessions, I overheard David & Mark discussing the following future projects: a Pet Sounds box set (w/ stereo mixes), a Smile box set, a Rarities package, a Brian Wilson Retrospective (which would include his outside productions), the unreleased Christmas Album (from their Warner Bros. period), an In Concert collection, a Dennis Wilson CD, and a series of "Sessions" CDs. These "pie in the sky" projects are all possible if Capitol and the Beach Boys see a market for them. There is still an astonishing amount of unreleased material that exists; these collections would cover all of the material not included in the box set.

In the meantime, the boys of summer are sharing their legacy in '93. Good Vibrations: The Beach Boys Box Set will be a May or June release.

"The smile that you send out returns to you" -Indian Wisdom.

-Elliot Kendall

Elliot Kendall
1021 Clark Ave. Apt. K
Burbank, Ca. 91506
Ph. (818) 848-0007
FAX(213) 874-7943

RECORD REVIEW

Many of you may wonder why I am reviewing this new Jellyfish album for Beach Boy STOMP. Firstly, because two members of this group are huge Brian Wilson/Beach Boys fans. Second, they wrote and played on songs for Ringo Starr's album TIME TAKES TIME, which included one in which they, along with Brian, sing backing vocals. Third, due to the fact that nearly every song on SPILT MILK has some sort of Brian's influence and, finally the fact that this release has got to be one of the most creative and clever records to be released in a long, long while.

Currently, the band consists of founding members Andy Sturmer and Roger Manning. Andy sings, plays drums and other assorted instruments, and co-writes nearly everything with Roger, who sings and adds keyboards. Tim Smith (who joined when original members Jason Falkner and Chris Manning (Roger's brother) departed due to exhaustion from touring so much when promoting BELLYBUTTON, Jellyfish's first album back in 1990) adds bass and recorded the new album with Andy and Roger. Newcomer Eric Dover recently joined the band as the new guitarist.

Anyhow, Beach Boys fans should love SPILT MILK. Not only is the album full of ambitious vocals, but the arrangements and instrumentations are unique in that they sound as different and brilliant as anything Brian Wilson did when he was in his prime. I will quickly point out that many other groups such as Queen, The Beatles, Badfinger and 10cc, influence the band as well. Thus those of you expecting a Beach Boys imitation will be disappointed simply because the album is more than that.

The album's opener, "Hush", has a haunting SMILE feel which immediately draws the listener in. Andy's accapella vocal is great and complimented by Freddie Mercury-like backing vocals, making the song a perfect intro for what's to come.

The album also has some interesting lyrics such as the opening line from the track "New Mistake" which sing: "Curtains opens, spotlights the gentleman/Signing his/loveletter best wishes Simpleton/Dialog swam from his pen like pollywogs" - reminds one of something Van Dyke Parks may have created for SMILE. Further, the song "Sebrina, Paste and Plato" contains the lines: "But She's a "Lovetarian" especially in the form of puppies/So he keeps his elbows off her table, but spills the beans/That he loves the girl behind the Boysenberry punch". Either the band is playing some intense joke or these guys have a genius that is only beginning to be revealed.

Most fans will also hear Brian influence all over the album. "Joining A Fanclub" has Brian's LOVE YOU keyboards highlighted in the middle section while "Sebrina..." starts with a simple piano underneath the opening lyrics, but quickly builds to a full production that sounds as quirky as it does exciting, something Brian did effortlessly on tracks like "Let Him Run Wild."

Other standouts include the fabulous "Bye, Bye, Bye" which was written as a polka and features the accordionist who played on PET SOUNDS. (Forgot his name... Frankie?) Plus the bouncy and fun first single "The Gost at Number One" with it's great "How does it feel" chorus.

A last song to mention is the album's closer "Brighter Day", which could for argument's sake be compared to "Rio Grande" from the BRIAN WILSON album. The song's a melting pot of sound and production similar to bits and pieces of "Rio", but more so like Ravel's BOLERO, as more and more gets added and the track becomes subtly chaotic, only to end on a lighter note - the same note that began the album. It's time to play it again.

Probably the most impressive thing about Jellyfish and SPILT MILK is how continually fresh the music sounds on repeated listening. The tracks are so complex it's amazing that they never get to sounding overproduced. Also, the band's vocals are really exquisite, especially live, where both Andy and Roger adhere to not oversinging each other.

Lastly, it's great to hear a band using this wide array of instruments on the record, i.e. tubas, timpani, banjos, oboes, flutes, etc. This is one of the reasons why the album works so well, and the main reason why Beach Boys fans should check it out.

COVERS & SUCH

Since Diesel Park West released their version of "God Only KNow's" last year there seems to have been a steady stream of related or Beach Boys-inspired releases. Canadian band Barenaked Ladies 'Brian Wilson' seems to have been enjoyed by all who heard it while Frank Black's single, a rockin' version of Brian's "Hang On To Your Ego" has been much played on UK radio. Talking of which, two DJs not to be missed are, firstly, on Virgin 1215 AM nationally, Graham Dene's Weekend Breakfast show 6 am to 10am. Graham promises lots of great Beach Boys album tracks from albums such as PET SOUNDS, SUNFLOWER, SURFS UP and HOLLAND. In the first few weeks he's already played "Sail On Sailor", "Here Today" and "Surf's Up".

Secondly, Chiltern Radio Supergold 828 AM in the Bedfordshire area (if you have a Satellite dish you can tune in on 7.92 megahertz on subcarrier of Sky news. Star DJ Willie Morgan's 'Sunday Will Never Be The Same' Sunday evenings 8 pm to 10 pm is not to be missed if you want to hear some clever programming and thoughtful links with lots of records you wont hear anywhere else. There's always an abundance of Beach Boys and/or related tracks - in the last few weeks he's played "Goin' On", "Youngblood" and "The Little Girl I Once Knew" so tune in and 'don't touch that dial'.

Back to the related releases, Japanese Girl trio Shonen Knives recent "Get The Wow" included as the D Side (4th track) Brian's 'Don't Hurt MyLittle Sister'. Also former icicle Works singer Ian McNabb's excellent 'Great Dreams of Heaven' CD single included 'Caroline No' produced by STOMP subscriber and journalist Paul Sexton.

Finally, a new CD on Rough Trade, RISE ABOVE by Epic Soundtracks (his face looks familiar) has some obvious BB & Brian influences with titles like "Farmer's Daughter" and "Wild Situation" (not the Brian & Dennis songs) - "Sad Song" also mentions "Caroline No". "Everybody Else Is Wrong" is written about and dedicated to Brian. The last line of the song sums it up... "No one will ever be as cool as you were then". (CD No. is R2932).

MIKE GRANT

P.S. Since I wrote the above Graham has played, Marcella, Time To Get Alone, Love and Mercy plus on Brian's birthday RIO GRANDE Wow! Willie has played Pitter Patter, Under The Boardwalk, Palisades Park, I Was Made To Love Her and to celebrate Brian's birthday from the new Box Set 'Surfin' USA (Brian's demo), 'Wonderful' (Smile version) and the alternate version of 'God Only Knows' with Brian's lead vocal. My kind of DJ's nuff said.

COMPETITION

One of the most desired CD releases by me and many others is Chris Rainbow's LOOKING OVER MY SHOULDER with the best ever Brian Wilson tribute "Dear Brian" also full of other delights like "Dansette", "All Night", "Show Us The Sun" and "Give Me What I Cry For". Also included is a bonus track not on the LP, "Turning The World Around" which in the early days was possibly going to be a Christmas song titled "Time To Give" - it's great. Chris's other albums HOME OF THE BRAVE and WHITE TRAILS are also available on CD. Now the bad news, they have only been issued in Japan. Chris kindly gave me a copy of LOOKING OVER MY SHOULDER to give away as a prize (this CD is being advertised at £24.99 in some import shops).

OK - two questions with two song title answers:

1. One track on LOOKING OVER MY SHOULDER shares the same title as a song recorded by one of the Beach Boys; that title please.
2. Chris, under his real name, Chris Harley, recently produced a chart hit for Scottish band Runrig which also shares a title with a song that appears on the box set in an alternate version. That title please.

Send your answers in to the STOMP address - closing date 20th JULY.

MIKE GRANT

STOMP may be able to get copies of all three of Chris' CD's for around £15.00.EACH. Anyone interested? Send cheques payable to M.GRANT and if I get enough orders I will supply. If not cheques will be returned. OVERSEAS write first.

ADVERTS

Up to 25 words : £1.00
Up to 50 words : £2.00
Addresses are free but the Editor's decision is final.

SPECIAL OFFER: The sun is shining, I'm playing Sean's lovely "In My Room Tape" (everyone should buy it!) and it's SPECIAL OFFER time...

Try the new issue of CALIFORNIA MUSIC for only £3 post paid. 60 pages crammed with news, articles, history, listings - all beautifully printed and presented. If you enjoy Beach Music, you should have this mag!

Try a recent sample issue of BEACH BOYS AUSTRALIA for only £1.25 post paid, refundable if you then subscribe. BBA is thought-provoking, well laid out and a perfect addition to STOMP.

Both offers will bring you complete details of other books and mags in stock.

WILSON PROJECT and BRIAN WILSON TAPE 10 still available at £19 each post paid. Hurry - last few copies.

Contact: Kingsley Abbott, "Hollycot", High Common, North Lopham, Diss, Norfolk, IP22 2HS, Tel: 095 381 458.

VAN DYKE PARKS CD's DISCOVER AMERICA and TOKYO ROSE for £5.00 each plus post and packing. John Land, 23, Robin Hood Road, St. Johns, Woking, Surrey GU1 1SY.

FOR SALE - Beach Boys on video, huge extensive typed lists available - over 25 hours of stuff includes live shows, US TV shows, interviews, promo videos. £12.00 per 3 hour tape. All tapes are Grade A quality. Please write for lists to Mike Whyers, 17 Broadstone Hall Road South, South Reddish, Stockport, Cheshire, SK5 7DQ.

BEACH BOYS AND RELATED records, CDs, tapes, videos, books and memorabilia for sale and trade, send s.a.e. for large list to: David Wall, 4 Coronation Mount, Keighley, West Yorkshire, BD22 6HB.

SURFERS RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfis, Gary Usher, Ripchords, Dick Dale, etc. Subscriptions: £5 for 3 issues (cash please), published 3 times a year. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, SWEDEN.

NEIL YOUNG APPRECIATION SOCIETY. Quarterly glossy magazine, minimum 48 pages, fully typeset and full colour cover. Many photographs, up-to-date news, articles covering every phase of Neil Young's career, exclusive merchandise.

MEMBERSHIP DETAILS: United Kingdom & Eire: £6.00, Europe: £8.00 (US\$16.00), Elsewhere: £9.00 (US\$18.00). Please write to Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales, United Kingdom.

FRIENDS OF DENNIS WILSON CLUB
1381 MARIA WAY, SAN JOSE, CALIFORNIA 95117 USA

THE MUSIC N'MEMORIES OF BEACH BOY-DENNY WILSON ARE REMEMBERED N'CELEBRATED IN 4 SEASONAL "DENNYMANIA" MAGAZINES. FODW IS NOW IN OUR 10TH YEAR..1983-1993. TO BECOME A MEMBER OF FODW WRITE TO FODW. THE DUES IS ONLY \$7.00 WORLDWIDE. PLEASE, SEND U.S.FUNDS ONLY. IF YOU JOIN THE FIRST TIME YOU WRITE, AN EXTRA YEAR WILL BE ADDED TO YOUR MEMBERSHIP. SO, COME N'CATCH THE "RIVERSONG SPIRIT"!!
18 SURF'S UP FODW-CHRIS M.DUFFY

NEWS

The US release date for the boxed set has been set for June 29th (at least, the last time we heard) whilst EMI have given us a UK issue of "late June/Early July."

The Beach Boys have been back in the studio with Terry Melcher recently. New material? No - they've been remixing and re-recording parts of SUMMER IN PARADISE with the intent of re-releasing said album, this summer. The partially re-recorded/remixed/tweaked version of SUMMER IN PARADISE is set for UK release on 21st June.

Here are the details of the re-mixes: ISLAND FEVER new chorus added + complete remix, STRANGE THINGS HAPPEN edited from 4:43 to 3:17, UNDER THE BOARDWALK original bridge restored + edited from 4:06 to 3:28, SUMMER IN PARADISE ex Byrd Roger McGuinn sings a verse and adds his distinctive 12 string guitar + complete remix. FOREVER AC mix has replaced original CD version. Has it improved the album? judge for yourselves.

Check out the timings on the back of the CD, as early copies are not the re-mix. The SET (CD only by the way) is due to hit the shops over here the following month. Yet again us over here get a different package to them over there, this time in the shape of a bonus disc! Sadly, No. 6 contains no unearthed treasures but, at the time of writing the following are likely inclusions:-

Tears In The Morning / Sumahama / Here Comes The Night (disco version) / Lady Lynda and Bluebirds Over The Mountain.

It also looks as if we're blessed with a couple of extras on disc 5, namely Surf's Up (backing track) and some radio jingles. All the aforementioned are, of course, subject to further ammendment twixt now and the release date!

There have also been changes within the touring band as of late, in that Adrian Baker departed on May 11th (possibly to take up an offer from Franki Valli to join the Four Seasons, possibly to pursue his own direction), his place being taken by Matt Jardine, although it has been reported that Jeff Foskett has played a few recent gigs with the Boys. Another apology - some of the UK tour dates in the last issue were less than accurate: the correct dates are printed elsewhere. Sorry. (Most of the information above came to us from Bruce Johnston via Willie Morgan of Chiltern Super Gold Radio, to whom many thanks.)

Brian bits: Brian's person situation just now is something of a two-edged sword. The last vestiges of the Landy regime have been swept away, and those now caring for him truly have his best interests at heart: better, Brian is now being treated for the underlying cause of his problems rather than the symptoms (one source relates that Landy was pumping Brian full of Thorazine and amphetamines to make him seem normal...). However, as this new treatment regime is in essence a form of withdrawal, Brian is currently said to be not in too bright a frame of mind, socially at any rate. In the studio, it's a different story: he's recently finished up "Proud Mary" (said to be "awesome") and various sources have reported work on such titles as "Sherry" - the Four Seasons oldie - "Bells Of Madness" and an untitled Elton John song. One source reports an album in the works, but advises no breath-holding just yet. SWEET INSANITY has been duly - and rightly - consigned to the vaults... and look out in October for a new Van Dyke Parks album (untitled as yet) which features Brian supplying all the vocals on the "Orange Crate Art" track, a performance said to be as good as his backups on Linda RONSTADT'S "Adios" (superb, for the benefit of those not in the know). Finally, to forestall the inevitable question, no, Brian won't be coming over with the band this Summer. Odds to close with: Carl has been working with Gerry Beckley (America) and Bobby Lamm (Chicago) on a project imaginatively titled 'Trio' - let's hope that the material is as strong as the vocals... BBC Radio 1 is broadcasting a Carles Manson 'special' on August 8th: expect revelations... and "Somewhere Near Japan" (the last halfway decent BB opus) originated with a phone call to John Phillips from his daughter Mackenzie, tells a largely true story and in its original form reportedly ran to 31 verses!

AGD & MIKE

BOX SET UPDATE: Just spoken to two of Brian Wilson's biggest fans, David Leaf and Andy Paley, who wanted to remind everybody that in working on the box set and listening to the Session tapes, it became clear how important each of the Beach Boys are to the sound we all love so much.
19

SUBSCRIPTION REMINDER

If a tick appears here (☒) your subscription has expired with this issue of **BEACH BOYS STOMP**.

Please make all cheques payable to **BEACH BOYS STOMP**. Overseas subscribers please do not send personal cheques, but because of the difficulty in obtaining I.M.O.s, we will accept foreign currency if you add the appropriate amount to allow for transfer costs.

Subscription rates for six issues are:-

United Kingdom	-	£ 10.00
EEC and Europe	-	£ 12.00
United States		£ 15.00
Japan & Australia		£ 16.00

CONVENTION

1993

Saturday 18th September

VISITATION PARISH CENTRE
GREENFORD

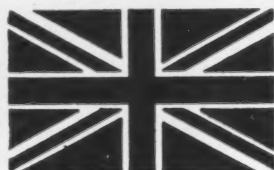
Noon to 6pm

TICKETS £5 each

Featuring

"Coconut Grove"

BEACH BOYS STOMP



Applications for tickets can now be accepted
Cheques payable to "Beach Boys Stomp" and
enclosing a stamped/self addressed envelope
of a minimum size of 6" x 4" to:

P.O. Box 103, Farnham, Surrey, GU10 3QG.

rhb